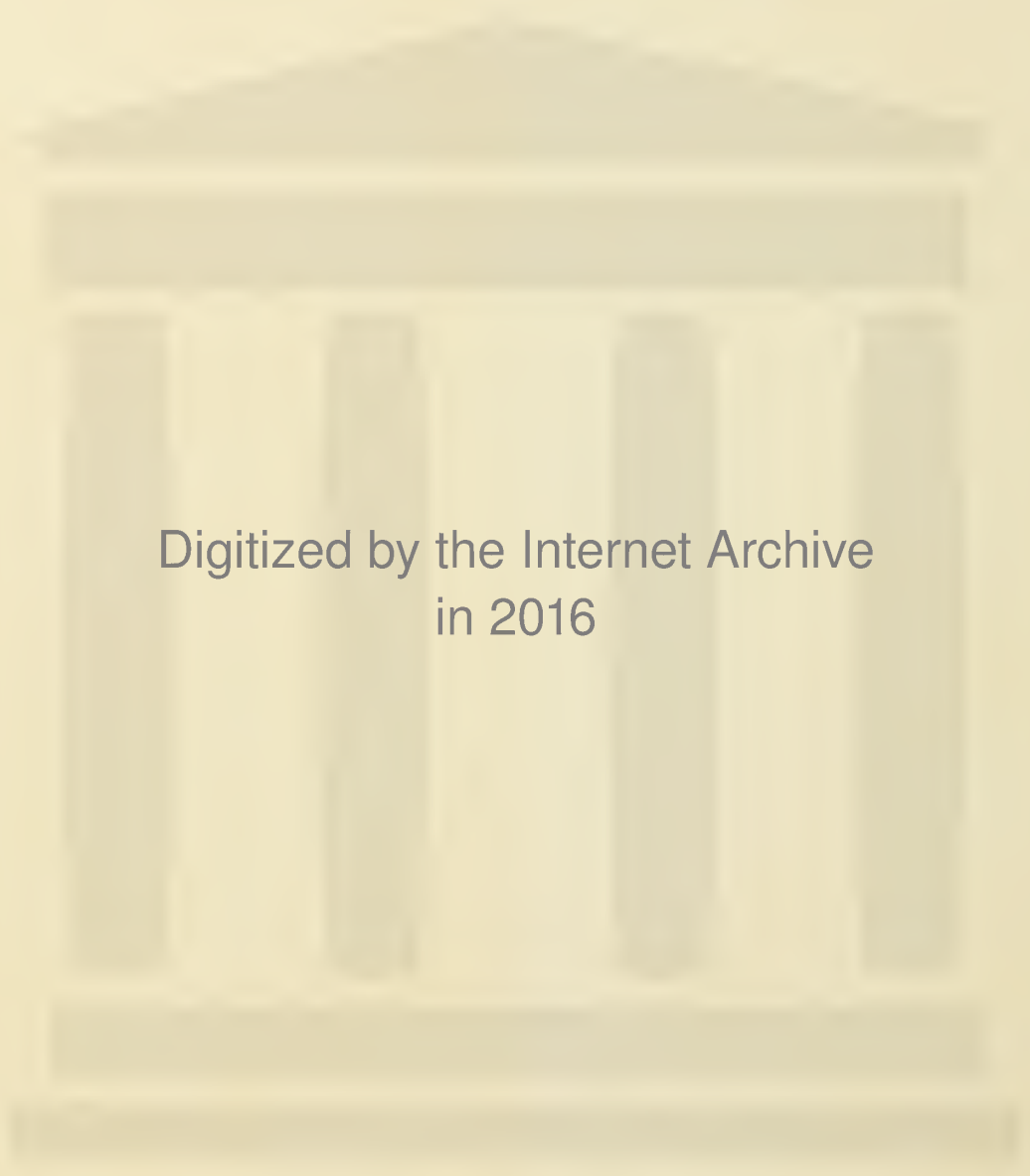


SONGS
OF
BOSTON COLLEGE

McLAUGHLIN & REILLY CO.
BOSTON, MASS.



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SONGS
OF
BOSTON COLLEGE



Compiled and Arranged
by

JAMES A. ECKER

Director Boston College Music Clubs

1926 to 1936

Published for The Boston College Music Clubs

BY

McLAUGHLIN & REILLY CO.

100 BOYLSTON STREET, BOSTON, MASS.

Made in U.S.A.

To the Ladies of
THE PHILOMATHEIA CLUB

Whose devotion to Boston College has so often expressed itself in promoting the Arts and Sciences, and whose generosity has been of invaluable help to college and students alike, this modest volume is respectfully dedicated in the name of the students whose spirit is voiced in these songs.

*First Edition Published in 1938
in honor of the Diamond Jubilee
of the founding of Boston College
1863 - 1938*





Acknowledgments

THOMAS J. HURLEY 1885

Any collection of Boston College songs serves indirectly as a memorial to the late Thomas J. Hurley of the class of 1885. His compositions and adaptations contained herein, especially his songs "For Boston" and "Alma Mater" probably the best known and most popular of our Boston College songs, have been identified for years with Boston College social functions and athletic activities.

In the early days of the College, both at James Street and "on the hill" Mr. Hurley's name was synonymous with music.

We hereby make grateful acknowledgment of his long and faithful interest in music at Boston College and express the hope that, among the alumni, will be other "Tom Hurleys" who will give their enthusiastic assistance in the interest of good music at "the Heights."

REV. LEO J. GILLERAN, S.J. (1895-1936)

No adequate tribute can be paid to the late Rev. Leo J. Gilleran, S.J., whose sympathetic interest, hearty enthusiasm, and tireless energy brought increased recognition to music at Boston College. Father Gilleran, who was a most talented musician as well as a true priest of God, held the post of Moderator of the Music Clubs from 1932 to 1936.

It was entirely due to his initiative that a course in Music Appreciation was inaugurated in 1935 as part of the college curriculum, which course he conducted most successfully. His musical standards, both in literature and performance, were of the highest, his judgment most keen, and his enthusiasm for the beauty in the art really contagious. The envisionment of a glowing future at the college, when music and other cultural arts would find proper place on the college program, was ever uppermost in his mind.

Truly, his sudden death, which occurred as this volume was about to be printed, was an irreparable loss to all who knew him and a particular blow to music at Boston College.

The project of publishing this volume was dear to his heart and the dedication appearing on a previous page was penned by his hand.

In the minds of the editors, this book will always constitute a memorial of Father Gilleran's fine work "just begun" for music at Boston College.

WM. ARTHUR REILLY

Grateful acknowledgment is hereby expressed to Mr. William Arthur Reilly, of the class of 1925, for his zealous and unstinted service in obtaining the many original manuscripts so necessary for the success of this compilation.

Mr. Reilly, a music lover of excellent taste and judgment, is at once the father and sponsor of this book and full credit is due him for its original inception.

Ever since his days at college, the collection and publication of a book of Boston College songs of which his Alma Mater would be justly proud has intrigued his mind and attention.

Without the valuable assistance he has given, the successful completion of this book could never have been attained.

JAMES A. ECKER
October 1936

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Hail! Alma Mater!

9

Alumni Song For The Golden Jubilee
1863 - 1913

T. J. HURLEY '85

1. Hail! Al - ma Ma - ter! Thy praise we sing.
2. Hail! Al - ma Ma - ter! Lo! on the height,

Fond - ly thy mem - 'ries round our heart still cling.
Proud - ly thy tow'rs are rais - ed for the Right.

Guide of our youth, thro' thee we shall pre - vail!
God is thy Mas - ter, His Law thy sole a - vail!

Hail! Al - ma Ma - ter! Hail! All Hail!

The musical score is written for voice and piano. It consists of four systems. The first system has two vocal parts (1. and 2.) and a piano accompaniment. The second and third systems are for a single vocal part and piano. The fourth system features a more complex piano accompaniment with multiple voices in the right hand and a single voice in the left hand. Dynamics include *f* (forte) and *ff* (fortissimo). The key signature has one sharp (F#), and the time signature is common time (C).

For Boston

T. J. HURLEY '85

Allegro

For Bos - - ton, for Bos - - ton, We
Bos - - ton, for Bos - - ton, Thy

sing our proud re - - frain! For
glo - ry is our own! For

Bos - - ton, for Bos - - ton, 'Tis
Bos - - ton, for Bos - - ton, 'Tis

Wis - dom's earth - ly fane For
here that Truth is known And

here men are men and their hearts are true, And the
ev - er with the Right shall thy sons be found, Till

tow - ers on the Heights reach to Heav'n's own blue. For
time shall be no more and thy work is crown'd. For

Bos - - ton, for Bos - - ton, Till the
Bos - - ton, for Bos - - ton, For

ech - oes ring a - gain! 1. Rah! Rah! 2. For
Thee and Thine a - lone.

To the Colors

Words by
LEONARD FEENEY, S.J.

Music by
T. FRANCIS BURKE

The musical score is written for voice and piano. It consists of four systems of music. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1: The vocal line begins with a *mf* dynamic. The lyrics are "Ma - roon is for the sun-rise, as it leaps a-cross the sky, And". The piano part has a *Ben marcato* marking and a *mf* dynamic.

System 2: The vocal line continues with "gold is for the glo - ry of the noon, And". The piano part has a *f* dynamic in the first measure and a *p* dynamic in the second measure.

System 3: The vocal line continues with "in the flush of night-fall, when our tow - ers fade on high, The". The piano part has a *f* dynamic in the second measure.

System 4: The vocal line concludes with "clouds are flam - ing gold - en and ma - roon, Rise". The piano part has a *ff* dynamic in the second measure.

up a - gain, ye B. C. men, cheer loud - er than the rest, When the

sun-rise meets the noon-tide, see your glo - ry and re-nown, For our

ban - ners mix at twi-light, As it sinks in to the west, And the

Heav - ens shout for Bos - ton! When the sun is go - ing down.

Sweep Down the Field

Lyric by
HERBERT A. KENNY

Music by
THEO. N. MARIER '34

Allegro

The musical score is written for voice and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The tempo is marked 'Allegro'. The score is divided into six systems, each with a vocal line and a piano accompaniment. The piano part consists of a right hand with chords and a left hand with a steady eighth-note bass line. Dynamics include *f* (forte) and *sf* (sforzando). The lyrics are: 'Sweep down the field for Bos - - ton, March - ing on to glo - ry. For - ward fight - ing Ea - - gles, Car - ry home the spoils of vic - to - ry. Oh! We'll crush the foe be - fore us, As the Bos - ton men of'.

Sweep down the field for Bos - - ton, March - ing

on to glo - ry. For - ward fight - ing Ea - -

gles, Car - ry home the spoils of vic - to - ry. Oh!

We'll crush the foe be - fore us, As the Bos - ton men of

old, _____ So Fight! Fight! Fight! Fight! Fight! Fight!

Fight! For the old Ma - roon and Gold, _____

Fine

TRIO

Cheered to vic - to - ry our team sweeps on, — The foe — is

marcato il basso

van - quished and their spi - rit gone. — B - O - S -

ff

T - O - N Bos - ton! Bos - ton! Bos - ton!

sf *D.S. al Fine*

Boston is Marching By

Words by
HERBERT A. KENNY

Music by
THEO. N. MARIER '34

Tempo di Marcia

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The tempo is marked 'Tempo di Marcia'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part consists of a right hand with chords and a left hand with a steady eighth-note bass line. Dynamics include *mf* (mezzo-forte) and *sf* (sforzando). The lyrics are: 'Bos - ton's out to win a - gain, — the Ea - gle's in a - gain, — he's in to stay, — The team is primed to play the game, — and bring it's fur - ther fame — to old "B." "C."'. The score ends with a *cresc.* (crescendo) marking in the piano part.

mf Bos - ton's out to win a - gain, — the Ea - gle's

sf in a - gain, — he's in to stay, — The

cresc. team is primed to play the game, — and bring it's

cresc. fur - ther fame — to old "B." "C."

sf
Shout! Let your ban - ners wave — on high.

sf
Shout! Let your voi - ces fill — the sky.

Sing a song of vic - to - ry — Bos - ton is

1. march - ing by. 2. by.

ff *ff*

Sons of Maroon and Gold

Words and Music by
EUGENE H. DORR '09

The musical score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 6/8. The score is divided into four systems, each with a vocal line and a piano accompaniment. Dynamics include *mf* (mezzo-forte) and *sf* (sforzando). The lyrics are: "Bos - - ton, Fight! Fight! Fight! Sons of Ma- roon and Gold. Cheer, men! Rah! Rah! Rah! Cheer for the war - - riors bold." The piano part features a steady eighth-note bass line and chords in the right hand.

mf

Bos - - ton, Fight! Fight! Fight! Sons of Ma-

mf *sf* *sf* *sf*

roon and Gold

Cheer, men! Rah! Rah! Rah! Cheer for the

war - - riors bold.

Proud - ly we sa - lute you, —

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line consists of quarter and half notes. The piano accompaniment includes chords and moving lines in both the right and left hands.

Loy - al hearts and true, —

The second system continues the musical piece. The vocal melody and piano accompaniment maintain the same key and time signature. The piano part features more complex chordal textures and some sixteenth-note patterns in the right hand.

Bos - - ton Fight! Fight! Fight! Sons of Ma -

The third system introduces a more rhythmic and energetic section. The vocal melody includes eighth and sixteenth notes, with accents over the 'Fight!' phrases. The piano accompaniment features a steady eighth-note bass line and chords, with dynamic markings of *sf* (sforzando) appearing in the right hand.

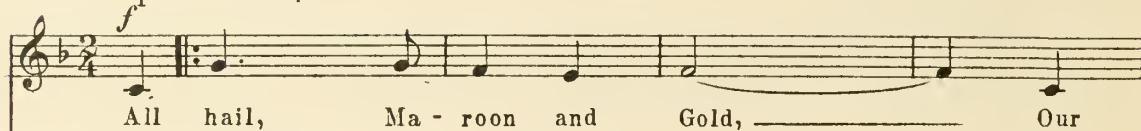
roon and Gold. —

The fourth system concludes the page. The vocal melody has a final note with a fermata. The piano accompaniment includes a final chord in the right hand marked with *sf*. The system ends with a double bar line.

Onward, B.C!

Words and Music by
EUGENE H. DORR '09

Tempo di Marcia



Tempo di Marcia



march a - long, B. C. 'Tis

your vic - to - ry,

Fight! Fight! the Ea - gle will scream — to - night,

On - ward, B. Cl All

All Up for Boston!

Words and Music by
JAMES A. ECKER

Tempo di Marcia

The musical score is written for a voice and piano. It is in the key of B-flat major (two flats) and 6/8 time. The tempo is marked 'Tempo di Marcia'. The score consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The lyrics are: 'All up! All up! We'll give a cheer and sing a song, For old Ma - roon and Gold. Let's shout! Let's shout! Our team has put the foe to rout, Like war - riors brave and bold. With hearts a -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte), *sf* (sforzando), and *mf* (mezzo-forte). There are also accents and slurs throughout the piece.

f All up! All up! We'll give a cheer and sing a song, For

old Ma - roon and Gold. Let's

shout! Let's shout! Our team has put the foe to rout, Like

war - riors brave and bold. With hearts a -

cres - - - *cen* - - - *do*

flame, — they charge — the line a - gain, And though the

cres - - - *cen* - - - *do*

f

fight is fierce, they're ea - ger for the fray. Oh

f

ff

see! Oh see! Our Ea - gles drive to vic - to - ry, As

sf *sf* *ff*

Bos - ton wins — to - day.

sf

The Work-house

T. J. HURLEY '85

Lively

f

At the Heights the word is ev-er work, work, work; A - ny-one can see we nev-er
 Ev-ry B. C. man has got to dig, dig, dig; Ev-ry-thing we do is something

shirk, shirk, shirk; We trot and crib and plug, If we
 big, big, big; In schol-ar-ship we're best, In

don't we go to "jug," Tho' we Rah, Rah, Rah, for BOS - TON. But to
 sport we'll lead the rest, And we'll Rah, Rah, Rah, for BOS - TON. But to

night's an - oth - er sto - ry and we play, play, play; We'll
night an - oth - er tune we sing for fun, fun, fun; The

drive a - way our trou - bles and be gay, gay, gay; We'll
grind is o - ver and our work is done, done, done; We've

throw our sweet - est smile, To the girl a - cross the aisle, And we'll
set this town a - flame, With the glo - ry of our name, For we

1. Rah, Rah, Rah for Bos - ton. 2. *rit.* Rah, Rah, Rah for Bos - ton.

Hit 'er Up

Allegro

T. J. HURLEY '85

mf *f*

Here they come! Hit 'er up! Hit 'er up! Hit 'er up good and strong!
 Thro' that line! Rip it up! Rip it up! Rip it up for one big hole!

mf *f*

Bos - ton! Bos - ton! Loud be the cheer and song, For there
 Bos - ton! Bos - ton! March right down to the goal! For there

f

nev-er was a crowd like a B. C. crowd, And there's nothing like Ma-roon and gold, So we'll
 nev-er was a team like a B. C. team, And it is-n't work at all it's play, So we'll

rit. *a tempo*

shout, shout, shout, And we'll rah! rah! rah! For our fear-less men and bold.
 fight, fight, fight, As we rah! rah! rah! For our team will win to - day.

rit. *a tempo*

Maroon and Gold

27

Words and Music by
GEORGE E. DENNIS

Tempo di Marcia

The musical score is written for voice and piano. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Tempo di Marcia'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Ma-roon and Gold, hear the eagle bold say-ing "We win to-night," Ma-roon and Gold, our he-roes of old, Count on you to fight! fight! fight! So down the field the pur-ple line will yield, Then the same old sto-ry's told. For vic-t'ry is ours, from Bos-ton's i-vy tow'rs, The bells will ring Ma-roon and Gold.' The piano accompaniment consists of chords and arpeggiated figures. The vocal line is in a simple, march-like style. The score ends with a double bar line and repeat signs.

Ma-roon and Gold, hear the eagle bold say-ing "We win to-night," Ma-

roon and Gold, our he-roes of old, Count on you to fight! fight! fight! So

down the field the pur-ple line will yield, Then the same old sto-ry's told. For

vic-t'ry is ours, from Bos-ton's i-vy tow'rs, The bells will ring Ma-roon and Gold.

Salute To The Team

(Here's to the Football Team)

JOHN A. McCARTHY

ARTHUR W. DOHERTY '17

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked with *f*, *ff*, and *fff*. The vocal melody is in treble clef, and the piano accompaniment is in bass clef. The lyrics are as follows:

Here's to the foot-ball team Come give a cheer loud and long. Now let the
hills a-wake to ech-oes of our song. Long may our ban-ners wave,
Come give a cheer clear and bold, Let ev-ry man stand up and cheer for the old Ma-ron and
CHORUS
Gold. For we are out for glo-ry to-day,

We will cheer and fol - low each play, Fling our
 ban - ners to the breeze tri - umph - ant - ly, Rah!
 Rah! Rah! Play the game and fight ev - 'ry man, Win you
 must and we know you can, Let this day be
 Bos - ton's Day of Vic - to - ry.

The musical score is written for voice and piano. It consists of five systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The piano accompaniment features a variety of chords and melodic lines, including some with triplets and sixteenth notes. The vocal line is written in a simple, easy-to-sing style. The score ends with a double bar line and a *ff* (fortissimo) marking.

The Cheer Song

(Snappy Backfield)

FRANCIS A. GATELY '17

Allegretto

mf

Just watch our snap-py back-field, Our strong and hus-ky line; Just

see those for-ward pass-es, Sail-ing high for gains each time. Our backs go crash-ing,

dash-ing, For B. C. with cour-age bold; A vic-to-ry they

f

Cheer:
Boston! Boston! Rah! Rah!
Boston! Boston! Rah! Rah!

rit.

soon will bring, Our own Ma-roon and Gold.

Cheer *rit.*

Holy Cross Alma Mater

31

Moderato

Air: O Tannenbaum

mf

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. The music is marked *mf* (mezzo-forte).

1. O hear thy sons in hap-py song, Ho-ly Cross, old Ho-ly Cross! Thy
2. We give to thee our heart-y praise, Ho-ly Cross, old Ho-ly Cross! In

The piano accompaniment continues with the same melody and accompaniment pattern as the introduction, supporting the vocal entry.

sons are loy-al, true and strong, Ho-ly Cross, old Ho-ly Cross! Thy
mem-o-ry of hap-py days, Ho-ly Cross, old Ho-ly Cross! Ring

The piano accompaniment continues with the same melody and accompaniment pattern, supporting the second vocal entry.

pur-ple ban-ner floats on high, While songs of praise swell to the sky, Thy
out! Ring out! "Old Tow-er Bell," Old Al-ma Ma-ter's tri-umphs tell, To

The piano accompaniment continues with the same melody and accompaniment pattern, supporting the third vocal entry. The tempo marking *allargando* appears above the staff.

hon-ored name shall nev-er die, Ho-ly Cross, old Ho-ly Cross!
those who love her name so well, Ho-ly Cross, old Ho-ly Cross!

The piano accompaniment continues with the same melody and accompaniment pattern, supporting the final vocal entry. The tempo marking *allargando* appears below the staff.

March and Slogan Song

(Holy Cross College)

J. LEO O'GORMAN '04

Tempo di marcia

mf Give an-oth-er hoi-ah and a choo-choo rah, rah, Choo-choo rah,

mf rah, choo-choo rah, rah, rah, rah, Give an-oth-er hoi-ah and a

choo-choo rah, rah, choo-choo rah, rah for Ho-ly Cross. ———

f March on as knights of old: With hearts as loy - -

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al and true and bold, We'll fight the bit - ter fight with

all our might, Fight hard for Ho - ly Cross (rah, rah, rah,)

(spoken)

You know in bat - tles done, It was for her

that the fight was won, Oh, may it nev - er die that

bat - tle cry: On! On! For Ho - ly Cross.

Sons of Georgetown

(Georgetown University Alma Mater)

Words by
ROBERT J. COLLIER '94

Tune: "Men of Harlech"

mf

The musical score is written for piano and voice. It consists of four systems of music. Each system has a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The lyrics are printed below the voice staff, with two lines of text per system. The first system includes a dynamic marking of *mf* above the first measure and below the last measure.

1. Sons of George-town Al-ma Ma-ter, Swift Po-to-mac's love-ly daugh-ter,
2. Throned on hills be-sidethe riv-er, George-town sees it flow for-ev-er,

Ev-er watch-ing by the wa-ter, Smiles on us to-day;
Sees the rip-ples shine and shiv-er, Watch-ing night and day.

Now her child-ren gath-er'round her, Lo, with gar-lands they have crown'd her,
And each ten-der breeze up-spring-ing, Rar-est wood-land perfumes bring-ing

Rev-'rent hands and fond en-wound her With the Blue and Gray.
All its folds to full-ness fling-ing, Flaunts the Blue and Gray.

mf

CHORUS

Wave her col - ors ev - er, Furl her stand - ard nev - er!

cresc.
Raise it high, And proud - ly cry, "We're George-town's sons for
cresc.

ev - er." Where Po - to - mac's tide is stream - ing,

From her spires and steep - les beam - ing, See the grand old
ff

ban - ner gleam - ing, George-town's Blue and Gray.

Hail, Men of Fordham

(From "Fordham Ram")

J. IGNATIUS COVENEY '06

The musical score is written for piano and voice. It consists of five systems of music. The first system begins with a piano (p) dynamic marking. The melody is in a major key with one flat (B-flat) and a 6/8 time signature. The lyrics are: "Hail, men of Ford - ham, Hail; On". The second system continues the melody with the lyrics: "to the fray; ——— Once more our foes as -". The third system has the lyrics: "sail in strong ar - ray, ———". The fourth system has the lyrics: "Once more the old Ma - roon, Wave ———". The fifth system has the lyrics: "on high; ——— We'll sing our bat - tle". The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like accents (^) and piano (p).

p Hail, men of Ford - ham, Hail; On

to the fray; ——— Once more our foes as -

sail in strong ar - ray, ———

Once more the old Ma - roon, Wave ———

on high; ——— We'll sing our bat - tle

song: We do, or die. With a

Ram, a Ram, a Ram for loy-al-ty, With a Ram, a

Ram, a Ram for vic-to-ry, To the fight, the fight, To

win our lau-rels bright. Hail, men of Ford-ham,

Hail; On to the fray;

Once more our foes as - sail in

strong ar - ray, Once

more the old Ma - roon, Wave on

high; We'll sing our bat - tle song:

We do, or die. *ffz*



